

Frieda N. Murray

BRAILLE TRANSCRIBING A MANUAL



The
AMERICAN NATIONAL RED CROSS
WASHINGTON, D.C.

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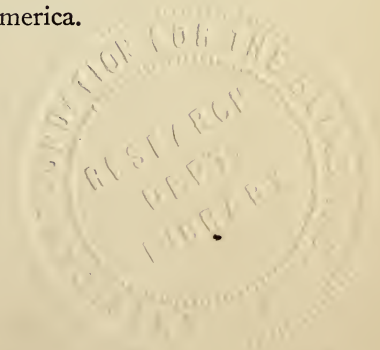


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Foreword

THIS Manual on Braille Transcribing is, as its name implies, a handbook on Braille. It covers not only the technique of the system, but also the many details necessary in the preparation of a Braille book before it can become part of a library collection. The course of study has been evolved through years of experience in teaching sighted persons by correspondence and otherwise to write accurate Braille. Each edition aims to be an improvement on the preceding one. Many worth-while suggestions have been received from transcribers and others. All have been carefully considered, and when found of value, have been incorporated in the next issue. It now represents the best thought of many experts, and as such is offered to the friends of Braille by the American Red Cross.



Braille Transcribing

A Manual

Braille may with sufficient practice be mastered in the ten lessons on pages 15-29. These are followed by a test and the copying of a fifty-page trial manuscript. When the manuscript is favorably reported the student is awarded a certificate and becomes an accepted transcriber.

The lessons have been found eminently satisfactory by both individuals and groups. Pending arrangements with the local chapter of the Red Cross prospective students may undertake Exercise I on page 18, and mail the result of their efforts to the Braille Transcribing Section, Service for the Blind, Library of Congress, Washington, D. C., for criticism and correction. With the first work forwarded to Washington, the student should send the detached blank on page 16, properly filled out. If it is not convenient for the student to secure the required endorsement of the local chapter in advance, the chapter will be notified through National Headquarters upon receipt of the student's initial effort. Before any student can be enrolled for the course it is essential that arrangements be made for the local chapter to underwrite the cost of the proof-reading of all manuscript that may subsequently be produced for general circulation. Beginners are promptly given the names and addresses of any nearby certified transcribers or qualified blind teachers who may give them encouragement or assistance.

Necessary Equipment

There are two ways of writing Braille books by hand: with a slate or with a writer.

The *Braillewriter* has six keys corresponding to the six dots of the Braille group. All or part of them may be pressed at one time to emboss any combination of dots.

There are two makes of Braille Writers, the Hall-Braille Writer and the Braillewriter. Instructions accompany each. The *Hall-Braille Writer* is manufactured by the Cooper Engineering and Manufacturing Company, 558-560 West Washington Boulevard, Chicago, Ill. Prices quoted July 1, 1927: iron frame, \$35.00 f. o. b. Chicago; aluminum frame, \$37.50 f. o. b. Chicago. A neat and convenient leatherette carrying case for these writers may be had at \$4.00 additional cost. The *Braillewriter* is manufactured by Perkins Institution for the Blind, Watertown, Mass. Price quoted July 1, 1927: \$49.00 f. o. b. Boston, Mass.

The advantages of writers are: visible writing, minimized physical effort, and somewhat quicker work.

The *Braille Slate* consists of a backboard with a movable metal guide and stylus. The paper is placed between the two parts of the guide, which opens on the right side. In the top of it are openings corresponding to the Braille cell. Through these openings, dots, one at a time, are pressed with a stylus, *working from right to left*.

Braille Slates are sold by the following institutions: Perkins Institution for the Blind, Watertown, Mass., Model 13 Desk Slate at \$2.00, postage paid, (the same as Model 23 except that the guide is of better material), and the American Printing House for the Blind, Louisville, Ky., 37-cell Desk Slate at \$2.00 f. o. b. Louisville, packing weight two pounds.

The Perkins Slate may also be purchased through National Headquarters of the Red Cross at \$2.00, postage paid.

Braille written on a slate is quite as satisfactory as that done on a machine. The slate is inexpensive and easily carried about.

Paper tested and approved by the Red Cross must be used. It will be sent prepaid from the following places at 47½c per 100 sheets or \$4.75 per 1,000 sheets: The American Red Cross, Washington, D. C.; Pacific Branch, American Red Cross, Grove and Larkin Streets, San Francisco, Calif.; and Midwestern Branch, American Red Cross, 1709 Washington Avenue, St. Louis, Mo.

Braille written on unsuitable paper is a waste of time and effort. A hand-copied Braille book should last many years, but its life depends first upon the life of the paper. "Braille paper" sold to pupils by schools for the blind is usually for temporary notes and not selected with a view to its lasting qualities. All papers containing ground wood-pulp and sulphite fiber rapidly become brittle. Papers guaranteed by local dealers to be free of these substances will be tested if desired.

In order to facilitate binding there will be two sizes of Braille paper, one for slate and one for writer. *When ordering paper please indicate if desired for slate work or writer work.*

Paper for slate work will be 9"x13". Write the long way of the page. The extra width is for folding in binding to avoid mounting each page.

Paper for writer work will be 9"x11" and the line will run the long way of the page.

Erasers to press down Braille dots will be furnished to registered Braille workers by Red Cross chapters at a charge of 10c each postpaid. Instructions for use will be found on page 14.

A Dictionary is an essential part of equipment. Its need is exempli-

fied in the *Word List* printed on pages 38-41. While the division of words given in any standard dictionary is accepted, *proof-readers* follow Funk & Wagnalls New Standard Dictionary (unabridged) and Funk & Wagnalls Desk Standard Dictionary (price \$2.25 to \$2.75). Syllabication in these two editions is identical. Other dictionaries and other editions of Funk & Wagnalls vary somewhat.

Optional Equipment

A simple and convenient *book holder*, to hold open and upright the book from which the copying is done, has been designed by the Boston Metropolitan Chapter. They may be purchased at fifty cents (50c) each, or in lots of twenty-five (25) at thirty cents (30c) each, from L. Traster & Son, 8 Friend Street, Boston, Mass.

How to Prepare Braille Manuscript

Write the long way of the page. By this arrangement one secures 19 to 21 lines $8\frac{1}{2}$ or 9 inches long.

Margin. There must be a margin of *not less* than $1\frac{1}{2}$ inches on the binding side, which is the left side of writer work, right side of slate work. A wider margin is an advantage and can be obtained when the slate is used. The top and bottom edges should have at least $\frac{1}{4}$ inch margins, and the outside edge $\frac{1}{2}$ inch margin.

Follow text exactly to give a blind reader the benefit of the author's full intention. Abridged texts are, as a rule, undesirable. If for any reason special omissions are made or selections compiled, the fact should be indicated in the beginning of the book. It is unwise to transcribe serials. The book which will likely soon appear makes much better copy.

Paging. Follow rule 13d. Because mistakes in page numbers are confusing and difficult to correct, *before putting a sheet into the slate or writer* number it in the corner with pen or pencil to indicate the Braille number to be written. If mistakes in paging occur do not attempt correcting. Leave this to the expert proof-reader.

Title. *The title of a book must be in all capitals centered at the top of each page*, on the same line with the page number. (See model page of text, page 43.) To lessen the work and provide for three clear spaces before the number, long titles may be shortened, as *An African Farm* for *The Story of an African Farm*, *Song of the Cardinal* for *The Song of the Cardinal*, or *What Have You to Give* for *What Have You Got to Give*. Do not abbreviate words. Leave no space between the title and text except on page 1. Put the book title at the *top of every page of a book of separate stories*, essays, etc. Put the titles of the stories on the page of contents and on page 1 of each story, essay, etc., below the book title, with a space between book title and story title, and between story title and text.

The same arrangement is correct for chapters of books. Thus: Book title, space, chapter number, space, chapter title, space, text.

Paragraphing and spacing. See the last half of the preceding paragraph. Rule 4 should be closely followed.

Volumes. An ideal Braille volume should contain from 90 to 100 pages, but occasionally it will be found necessary to make smaller or larger volumes. Begin each chapter on a new page. To make volumes uniform in size, which is most desirable, chapters may be divided at the end of a paragraph where a break in the thought affords a suitable place. Transcribers who can judge and divide as they work (estimating the whole before starting) will often save re-copying pages where division must occur.

Title pages. Follow model, page 42. *Always include subtitles and explanatory titles* and the name of author *copied exactly from the text.*

Page of contents. Each volume should have a page listing the contents. Follow model, page 42.

Prefaces, forewords and dedications should be transcribed.

Foot-notes which seem of value to a reader should be included. *Illustrations, diagrams, etc.,* are necessarily omitted, so also should be references to them. The *index* so often appearing in the back of a book may also be omitted as its value to the touch reader is doubtful.

How to end each volume and the completed text is explained in rule 13c, page 37.

Shellacking

The *back* of every page of hand-copied Braille to be bound into books for circulation needs a coat of shellac to keep the dots firm. There is some advantage in having this work done before manuscript is mailed, but it is not necessary. Corrections can be made after shellacking. Some transcribers prefer to shellac their own manuscript; some enlist the services of members of the family, friends, or Red Cross members who are not transcribers; others forward work unshellacked and it is done in Washington by the Staff Assistance Corps of the District of Columbia Chapter, and allied groups, such as the Junior League, Girl's Friendly Society, and others. A correctly shellacked sample page will be sent upon request. How the work may be satisfactorily done is here described:

Liquid white shellac and denatured alcohol are combined and applied with a camel's hair brush. A good brush is an inch wide and has bristles about an inch and a half long. *Shake the shellac container well* before pouring any out, then stir thoroughly into two parts of shellac one of alcohol. They do not mix readily, but must be well blended to avoid

streaked pages. These proportions should produce a mixture nearly right for use. Test it by shellacking a piece of paper. There should be *no gloss*, but when dry the page should show that it has been shellacked. It is impossible to give exact proportions for proper dilution as shellac varies. Some may require almost an equal part of alcohol. Thin any shellac to a point just below the point of glossing. Too thin a mixture warps the paper and does not harden the dots, and too thick a mixture either fails to go into the depressions or seeps through broken dots and makes them sharp and uncomfortable to touch. Shellac should be put on with the tip of the brush so the bristles go *into the Braille depressions*. *Stipple, do not brush*, and do not coat the margins or blank parts of a page. Prepare small amounts of shellac at a time as it thickens quickly. To keep the consistency right a little alcohol may have to be added while working. *Press wet brushes against the side of the container to squeeze out all excess shellac, so that the part of a page first shellacked may not be more heavily coated than the rest*. Care should be taken to let the shellac dry thoroughly before stacking pages, otherwise they will stick together.

Mailing Instructions

Fasten *inside* every package of manuscript a slip bearing in *Braille and in ink* the name, address and chapter of the transcriber, the title, author and number of pages of the book. If the manuscript does not begin with page 1 and finish with the end of the entire book, state from what page to what page. These details make it possible to record and acknowledge the receipt of manuscript, and to leave the volumes padded and tied up ready to send to the proof-reader. Material is frequently unwrapped in the mail room, so the address of the sender on the outside of the package is not sufficient to identify it. Please arrange pages in order, *not as you write them* with the slate, but as the blind read them, embossed side uppermost. Lay a thickness or two of newspaper, the size of the manuscript, between groups of pages, protect with cardboard, wrap with paper and tie. Address: Braille Transcribing Section, Service for the Blind, Library of Congress, Washington, D. C. When forwarding manuscript it is well to send a letter containing the same information as given on the slip. This will enable the office in Washington to be on the lookout for the package, and if there is delay to institute immediate search for it.

Trial Manuscript

A trial manuscript should consist of not less than fifty pages of Braille. It may contain more than one article.

Material for trial manuscript written with a view to a certificate is to be chosen by the student and need not be submitted for approval. Trial work is not ordinarily bound into permanent form, but is used for tubercular readers, and others who may not borrow from libraries, and in such distribution fills a real need. For this reason choose new matter from current periodicals in *preference to well-known and classic stories* (Kipling, O. Henry, de Maupassant, etc.), which are sure to have been copied already.

Nothing written before the *test* has been approved is accepted toward a certificate, or proofread. *Do not send trial manuscript in installments.* It can neither be accepted nor reported in parts.

To facilitate acknowledgment and proof-reading of the trial manuscript, tag it in Braille and in ink "*Trial Manuscript*," and send under separate cover a letter saying there is being forwarded a Trial Manuscript entitled _____ by _____ in _____ pages, transcribed by _____, of _____ Chapter, A. R. C.

Trial manuscripts are read in turn, but it is aimed to have them reported within two weeks of receipt. If they are not reported promptly, make sure that there has been no delay in shipment, then call attention to the matter.

While waiting for reports students should practice. Practice Braille may be given to blind acquaintances or sent in for special uses if marked in Braille on page 1 "*Practice Work*." It is neither proofread nor bound, but is given to individual readers.

Certificates

All students whose trial manuscripts are found to be satisfactory are awarded the Certificate for proficiency in Braille Transcribing, issued by the American Red Cross. With notification that the certificate has been awarded, suggestions will be made for first permanent work. Certificates are issued twice a month and distributed through Red Cross Chapters.

Selection of Material for Work After Certification

In order to avoid duplication, all material to be Brailled after certification must, before work is begun, *be approved by the Director of Braille, or by the library for which the material is to be copied, and the Director notified.*

Transcribers are urged to suggest material they wish to copy. It gives greater variety, and has been found more satisfactory to the individual. It is safe to believe that one's tastes are parallel in those of touch

readers. When selecting books bear in mind that *variety is needed* and every kind of *good literature is desirable*: fiction, biography, travel, history, essays, philosophy, science, poetry and drama. Time will be needed by the Director of Braille to consider such titles and the transcriber will be notified of her decision as soon as possible. If such suggestions cannot be approved, a list of recommended material will be furnished the transcriber from which to select her future work.

Beginners should not undertake long books. A story or article making one or two volumes will be more desirable. As soon as one has had sufficient experience, it is hoped she will undertake books, as *beginners copy an abundance of short articles and stories*. Transcribing a book seems an undertaking. For some it may mean a year's work, but it is worth while and rewarding. Completing a chapter is not unlike finishing a story, and a book in chapters is more desired by most blind readers than a volume of articles or stories.

It is difficult to avoid some duplication of short manuscript, and for this reason such material will be distributed as expedient among libraries for the blind and individuals, unless transcribers indicate their preferences in the matter.

Permission from Authors and Publishers

When a book is to be duplicated in Braille and sold to libraries, it is necessary that permission be secured from the author and publisher. When a single Braille copy is made by hand, it is not generally regarded as an infringement of the copyright, but some publishers consider it so and hereafter their wishes will be duly respected. *The American Red Cross, through its representatives in the Braille Transcribing Section in Washington, will obtain all such permissions.* Authors and publishers prefer to grant permission to a well known organization rather than to individuals. *Transcribers should refrain from all correspondence with authors and publishers, since whenever necessary, permission will be secured by the American Red Cross.*

Send Only Completed Manuscript

Only finished articles and books are proofread. In the case of books, however, special arrangement may be made to send portions when it is inconvenient to hold all until completed. In such cases only consecutive chapters may be sent, after each page is numbered in Braille.

Send "Copy" with Transcriptions

It facilitates proof-reading to have the printed copy from which transcriptions are made. Books sent with transcriptions will be cared for and returned.

All hand-copied Braille is proofread by blind persons who have qualified for the work by passing the Red Cross Course in Proof-reading, and are thereby afforded an opportunity to engage, at a small compensation, in work for which they are peculiarly adapted. The cost of proof-reading *during the period of training* is met by appropriation from the national fund of the Red Cross. After the student has been awarded a certificate the cost (three cents per page) of proof-reading material prepared for general circulation must be paid or underwritten by the local chapter. Volunteer Brailleists who desire to pay for the proof-reading of their own work may make arrangements to do so with the local chapter.

Proof-reading is done in order that books may be made as correct as possible. Every person desires to hear about the quality and acceptability of transcriptions sent in, so a report is made on each manuscript. Criticisms are designed to be definitely helpful, and suggestions that will aid in making them more constructive will always be appreciated. Time must be allowed for reports as completed manuscripts are read in order of their receipt.

It is planned to train, wherever possible, competent local proof-readers to cooperate directly with transcribers.

Readers among the blind make good proof-readers only in about the same proportion as readers among the seeing. A good education and natural fitness are prime requisites and must be supplemented by a course in technique.

Keep the Manual Up-to-date

Enter on page 48 any new instructions or advice transmitted in form letters. These letters and the *Annual Report* keep Brailleists in close touch with the progress and development of the work. Copies of each are sent by Red Cross chapters to every transcriber enrolled. Many find the report an inspiration.

General Directions For Using Writers

to supplement those furnished with machines by the manufacturers

All machines depend for successful operation directly upon cleaning and lubrication. *Oil regularly* according to advice received with the machine, and eliminate some of the possibilities of getting a machine out of order.

The parts of a machine are held together with screws and bolts. Keep them tight with screw-driver and wrench.

Insert the paper from the back, pushing one of the long edges of the paper between the rollers as far as it will go,—and turn the knobs

toward you. Lines are to run the long way of the paper. *If the paper is run in unevenly* it cannot be pulled into position, but must be rolled out and started again.

The keyboard has six keys and a space bar. The space bar is the metal key in the center. The keys are the three on each side of the space bar, the two next the space bar being operated by the index finger of each hand and embossing the top dots of the Braille cell; the two middle keys are operated by the second fingers, and the two outer keys, which make the bottom dots, by the third fingers. By using the fingers thus the greatest accuracy and speed are obtained, as with an ordinary typewriter by the touch system.

To produce bold Braille with the least effort raise the hands until the tips of the fingers are well above the keyboard, then strike the keys a sharp blow; the weight of the hands assists in this "hammer" method. Pushing down on the keys has a tendency to make characters with dots of uneven heights, and is fatiguing.

A restful position requires that the writer be on a low table so the operator may work with the elbow in a natural position and the wrist on the same level.

Directions for Using Slates

Place the metal guide horizontally on the backboard with the open end at the right. Fit it into the holes nearest the top on each side. Lift the clamp at the top of the board and put the paper (one of its long sides) as far up as it will go and a little over the left-hand edge of the board. Let it pass between the upper and lower part of the guide. Close down the clamp which holds the paper in place. The paper is now inserted so lines of writing will run the long way of the page.

Hold the stylus as nearly vertical as possible with the top resting under the soft part of the forefinger between the second and third joints. Do not hold it like a pencil. Press dots into the paper through the openings in the guide. Note that six dots can be made in each opening or cell; one in each corner and two in the middle. If the point of the stylus presses the paper vertically it will make the dot directly into the pit below. If the stylus strikes the edge of the pit it makes a poor dot and cuts the paper.

Writing is done from right to left, making one character in each cell, or opening, in the guide. Skip one cell for a word-space. When four lines have been written, raise the top of the guide at the right to release the paper, and lifting each end, slide it down into the next holes. This will give perfect alignment. Continue lowering the guide until the whole page has been written.

Alphabet for Writer Work

ALPHABET
NUMERALS
WHOLE-WORD

LINE 1

a	b	c	d	e	f	g	h	i	j
1	2	3	4	5	6	7	8	9	0
a	but	can	do	every	from	go	have		just

ALPHABET
WHOLE-WORD

LINE 2

k	l	m	n	o	p	q	r	s	t
knowledge	like	more	not		people	quite	rather	so	that

ALPHABET
WHOLE-WORD
CAPITAL AND NUMERAL SIGNS

LINE 3

u	v	x	y	z	w				
us	very	it	you	as	will				
						Capital Sign			Numeral Sign

PUNCTUATION MARKS

LINE 4

,	;	:	.	!	?				
						apostrophe	accent	italic sign decimal point	letter sign

LINE 5

hyphen -		fraction line /		quotation marks " "		parenthesis ()
-------------	--	--------------------	--	------------------------	--	--------------------

COMPOUND SIGNS

LINE 6

dash —	=	asterisk *		single quotes ' '		brackets []
-----------	---	---------------	--	----------------------	--	-----------------

WHOLE-WORD SIGNS
PART-WORD SIGNS

LINE 7

and	for	of	the	with	in
and	for	of	the	with	in

WHOLE-WORD SIGNS HAVING DIFFERENT
PART-WORD VALUES

LINE 8

shall	this	which	out
sh	th	wh	ou

PART-WORD SIGNS

LINE 9

ar	ed	en	er	gh	ing	ow
----	----	----	----	----	-----	----

FRENCH ACCENTED LETTERS

ç	é	à	è	ù	â	ê	î	ô	û
---	---	---	---	---	---	---	---	---	---

Diæresis—See Rule 12c.

ë	ï	ü	ä	æ	ö	œ
---	---	---	---	---	---	---

Reversed Alphabet for Slate Work

j 0	l 9	h 8	g 7	f 6	e 5	d 4	c 3	b 2	a 1	ALPHABET NUMERALS WHOLE-WORD
just		have	go	from	every	do	can	but	a	
⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	LINE 1
t that	s so	r rather	q quite	p people	o not	n more	m like	k knowledge		ALPHABET WHOLE-WORD
⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠		LINE 2
Numeral Sign		Capital Sign	w will	z as	y you	x it	v very	u us		ALPHABET WHOLE-WORD CAPITAL AND NUMERAL SIGNS
⠠⠠		⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠		LINE 3

italic sign										
letter sign	decimal point	accent	apostrophe							PUNCTUATION MARKS
⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	LINE 4

parentheses ()	closing quote "	opening quote '	fraction line /	hyphen -	
⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	
⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	LINE 5

brackets []	single quotes closing ,	opening opening ,	asterisk *	=	dash —	COMPOUND SIGNS
⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	
⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	LINE 6

in in	with with	the the	of of	for for	and and	WHOLE-WORD SIGNS PART-WORD SIGNS
⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	
⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	LINE 7

out ou	which wh	this th	shall sh		WHOLE-WORD SIGNS HAVING DIFFERENT PART-WORD VALUES.
⠠⠠	⠠⠠	⠠⠠	⠠⠠		
⠠⠠	⠠⠠	⠠⠠	⠠⠠		LINE 8

ow	ing	gh	er	en	ed	ar	PART-WORD SIGNS
⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	
⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠	LINE 9

Diæresis—See Rule 12c					FRENCH ACCENTED LETTERS											
ö	œ	ä	æ	ü	ï	ë	ù	ô	î	ê	â	û	è	à	é	ç
••	••	••	••	••	••	••	••	••	••	••	••	••	••	••	••	••
••	••	••	••	••	••	••	••	••	••	••	••	••	••	••	••	••
••	••	••	••	••	••	••	••	••	••	••	••	••	••	••	••	••

To work without unnecessary fatigue, the slate must be on a table low enough for the operator with elbow in a natural position to write without having the wrist on a higher level.

How to Use the Eraser

Dots can be pressed down with an *eraser*. (See *Necessary Equipment*.) Some of the best results are obtained with a bone handle having a small blunt end like the copper rivet. Corrections are discouraged. If made, they should look neat and press the paper thoroughly back into place so the dots will not swell up when shellac is applied. Swing the eraser first about the outer edge of the dot, then *press, do not rub*.

Lessons

Directions for Using Lessons

The following lessons and the fourteen rules to be studied in connection with them should prepare a student to copy into Braille any ordinary text.

The lessons become more and more difficult and must be mastered in turn, otherwise the student may become discouraged.

Write out the *exercises* one at a time and submit to the qualified local instructor or to the leader of your group. Individuals working alone and leaders of groups studying without a teacher should send their lessons to the Braille Transcribing Section, Service for the Blind, Library of Congress, Washington, D. C. *Wait for a report before going ahead.* It is much easier to learn to write correctly in the beginning than it is to unlearn wrong habits. Reports on all lessons will be sent promptly. While waiting practice daily.

While the first lessons may be written on any paper that will hold the dots, the standard paper should be used as soon as possible, not later than lesson six. (See "Paper tested and approved," page 4.)

All lessons should bear the name, address, and chapter affiliation of the student, and not later than lesson three this information should be written in Braille. (See blank to be filled and forwarded, page 16.) The signature on all lessons should be the same to avoid confusion. If using a temporary address give also the permanent one.

When franking labels are used for mailing manuscript to Washington, no correspondence may be enclosed. Lessons may be rolled or sent flat in large envelopes. They do not require the same care in packing as must be given to other manuscripts.

Students of these lessons using *slates* study Reversed Alphabet for Slate Work, page 13, which reads from right to left. Those using *writers* study Alphabet for Writer Work, page 12. The same instructions and rules govern both.

Corrections

Some mistakes in Braille may be corrected. With an eraser (see "Necessary Equipment") wrong dots can be pressed out and with a slate the right dots inserted. It must be done with care and precision, otherwise there will be a blur which hinders reading. After a correction is made the dots should have the same bold relief as before and the spaces between should be smooth to the touch.

Omitted and misplaced dots, reversed letters and signs may change the sense of a word or sentence. With care and concentration such errors may be reduced to the minimum.

Date _____

Name in full: _____

(Please state whether Miss, Mr., or Mrs. If the latter, also give husband's initials.)

Address: _____

Name for certificate: _____

(Please print name as it is to appear on Red Cross certificate.)

I have arranged to carry on my Braille work through _____

Chapter, American Red Cross _____ Chapter Address.

Students who work also as members of the Junior League, Colonial Dames, clubs and church groups, etc., add below the name and address of that organization: _____

This blank is to be filled in by the student and sent with the first Braille work (lesson or test) forwarded to Washington. A report on any but lesson one will be made only after an arrangement has been effected with a Red Cross Chapter. Chapters bear the expense of proof-reading transcriptions by their certified Braillelists.

A more serious error is the omission of letters, word-spaces and punctuation marks, because there is no space to insert them. As an emergency measure it is sometimes allowable to crowd words, leaving but half a space between. In such cases part or all of the word or the adjoining word must be erased. Select the part containing the fewest number of dots and utilize all dots possible in the new characters. When such mistakes occur near the end of the line the word may be pushed out into the margin one or even two characters, provided always that a little margin is still left. Occasionally a character may be inserted in the margin at the beginning of the line.

When contractions are omitted or so used as to violate rule 8 no correction is recommended. The proof-reader will inform the transcriber of all such mistakes in order that they may not occur in future work.

At best corrections are unsatisfactory. It is far easier to avoid an error than to correct it. *Accuracy is the first, last and chief qualification of a transcriber.* Speed is not to be considered. With practice one will write rapidly enough.

LESSON ONE—ALPHABET

The Braille group or cell consists of six dots in two vertical rows, three high and two wide. Each Braille character is formed of one or more of these dots and occupies a full cell or space.

For convenience the dots of the Braille group are numbered, and *their numbers remain the same* whether read from the embossed or reverse side.

```

1 ● ● 2
3 ● ● 4
5 ● ● 6

```

When writing on the slate the reading of the numbers is reversed, and begins at the right. Dots 1, 3, 5 are always on the near side.

```

2 ● ● 1
4 ● ● 3
6 ● ● 5

```

Learn the first ten letters of the alphabet, memorizing them by number. (See alphabet page, line 1.) A, dot 1; b, 1, 3; c, 1, 2; d, 1, 2, 4; e, 1, 4.

The first ten letters are formed from upper and middle dots and are the foundation of the system. They must be carefully memorized. There is danger of confusing e and i; f and d; h and j. Different methods have been employed to avoid such confusion. Some picture f, d, h and j in a square. Others recognize a slight resemblance to ink print letters, and still others find it helpful to remember that dot 1 is the initial dot in the

first five characters. After all it is a matter of memory, and once mastered will save much trouble in the future.

Write Exercise I, which is made up of words formed from the first ten letters. Leave one space between words.

EXERCISE I

abide added aided bade beef big cabbage chaff chide deaf decide
died each ebb edge face feed fig gage gibe gig headache hedge high ice
idea if jade jagged jig

(Sign name, address and Chapter affiliation.)

LESSON TWO—ALPHABET (Continued)

Learn the remaining letters of the alphabet. Note that the second ten are formed from the first ten by adding dot 5. The remaining letters of the alphabet, except w, are formed in like manner by adding dots 5 and 6 to the first five. Original Braille was French and the French alphabet has no w, so when Braille was adapted to English, an arbitrary character was added for w. (See alphabet page, lines 2 and 3.) There are no capital letters in Braille. Capitals are indicated by placing dot 6 immediately before the letter to be capitalized. Learn the capital sign, period, comma and hyphen. (See alphabet page, lines 4 and 5.) Study rule 2 on capitalization, and rule 4 on spacing. Write the following:

EXERCISE II

I am learning to write Braille and find it very interesting.

I know I shall enjoy it, but it requires patience, care, concentration and zeal. It must not be done hurriedly. Each step must be mastered before the next is attempted.

I am trying very hard not to confuse the letters d and f, e and i, h and j, and r and w.

This course in Braille transcribing is conducted by THE AMERICAN NATIONAL RED CROSS.

(Sign name, address and Chapter affiliation.)

LESSON THREE—NUMERALS AND PUNCTUATION

Numbers are on the first line of the alphabet page. Study rule 3 and apply it to Exercise III. Observe that the rules for spacing apply to numbers as well as to words.

Memorize all punctuation marks on the alphabet page, lines 4 and 5. Excepting the accent mark and italic sign, all punctuation marks are formed of middle and lower dots. There is danger of confusing the opening and closing quotation marks. This will be avoided if one remembers that quotation marks turn toward the enclosed or quoted part, or if

one pictures them as "book-ends." Study rule 4 in regard to spacing. It is important to observe the difference between the apostrophe and the capital sign, the former being dot 5, the latter, dot 6. Letters a, b, k, l, and the comma, semicolon and apostrophe are made on the near side of the cell—of dots 1, 3, 5. The accent mark, italic sign, letter sign and capital sign are made on the far side of the cell—of dots 2, 4, 6.

COMPOUND SIGNS

Compound signs are those which occupy two cells or spaces. They are: asterisk, single quotes, brackets, dash and equality sign. (See alphabet page, line 6.) For the first of these see rule 11. The opening single quote is exactly like the opening double quote with dot 6 before it; the closing single quote is like the closing double quote with dot 5 after it. In both cases the single dot is in the lower part of the cell nearest to the other character. The single quote turns toward the part quoted the same as the double quote.

The same relation exists between the bracket and parenthesis. The bracket, being a compound sign, is made exactly like the parenthesis, but has dot 6 before the opening sign and dot 5 after the closing sign.

The dash is sometimes confused with the hyphen. It is longer than the hyphen in ink print and in Braille it is represented by two Braille hyphens. There should be no space before or after it, and whole-word signs may be used at either end. *Exception:* In cases where a double dash occurs, like the following, "Inscribed to Miss —, being written at her request," or "Now I conceive with you that —, both from her affection for you, etc.," a space may be left before the dash and after the comma, but none between the dash and the comma. In such use the dash represents a specific name omitted. The equality sign resembles the dash but is in the middle of the cell instead of the lower part; it is a repetition of dots 3 and 4. Write:

EXERCISE III

Add 7, 5, 3, and 1. Do $63 + 45 = 108$? Queen Bess ruled from 1558 to 1603. The river rose $5\frac{1}{2}$ feet after 6:30 P. M. Our bill at the hotel amounted to \$9.85.

"To *err* is human; to *forgive* divine." (Rule 6.)

These are the words of David: "How are the mighty fallen!"

Priscilla told him (and who would not have done so?) just what she thought of him.

(Sign name, address and Chapter affiliation.)

LESSON FOUR

PART ONE

To save space and facilitate reading, certain groups of letters are represented by single characters known as contractions or signs.

There are two kinds of contractions, whole-word signs and part-word signs. Whole-word signs stand for whole words; part-word signs for groups of letters forming part of a word. There are certain rules governing the use of contractions.

Each letter of the alphabet when standing alone represents a whole word. A, I and O are whole words. The twenty-three other letters, excepting x and z, are the initial letters of the words they represent, and are sometimes called initial signs. (See alphabet page, lines 1, 2 and 3.) These must be memorized. All are easy except x which stands for (it) and z for (as). The latter may be remembered by the z sound in the word (as).

Note that these are whole-word signs only. When they are used in combination with other letters they are *only* letters. See rule 13a for further illustration and explanation.

PART TWO

There are six contractions which are both whole-word and part-word signs. These represent groups of letters which form an entire word and when standing alone, mean that word. (See alphabet page, line 7.) The same character when combined with other letters is a part-word sign for the same group of letters. Example: The sign for (the) represents the word (the), but it may be used in (there) where it stands for the three letters of the word. The same is true of (for) in (before); (of) in (soft); (and) in (stand); (with) in (withdraw); and (in) in (into). For practice, write the following words using contractions where indicated. Omit the parenthesis sign.

(the)n, (the)m, (the)y, (the)re(for)e, (the)ir, (the)se, (the)ater, fa(the)r, far(the)r, fur(the)r, ei(the)r, nei(the)r, clo(the), (for)ce, ef(for)t, (in)(for)m, st(and), comm(and), st(and)ard, s(of)t, (of)ten, ro(of), (with)(in), (with)er, m(in)d, f(in)d, l(in)ger, s(in)gle.

Write the following Exercise, introducing the signs given in Lesson IV:

EXERCISE IV

I do not like to go away from home so much.
Can I do more for you than I have just done?

He is so very clever and has a good knowledge of people.
 Some people acquire knowledge more easily than others.
 Please send word if you will not be able to dine with us at our hotel.
 Some friends would like to have us go abroad with them this winter.
 We may do so, but I rather think not, as it would be quite expensive.
 We will let you know later, but just now our plans are rather unsettled.
 Be of good cheer for the land is within reach.
 A stitch in time saves nine.
 I seldom go into the forest for I like to lie in the soft sand.
 It is a comfort that I have made the effort.
 Then they offered the office to him as proof of their lofty esteem.
 She spoke softly as she went forward.
 (Sign name, address and Chapter affiliation.)

LESSON FIVE—CONTRACTIONS CONTINUED

PART ONE

There are four contractions which are both whole and part-word signs, but with different meanings. As whole words they represent shall, this, which, and out. As part-word signs they stand for the first two letters of these words, namely: sh, th, wh, and ou. (See alphabet page, line 8.) Thus the sh-sign represents shall *when that word stands alone*, but in other words the same sign stands for the letters sh only. The same is true of the three other signs. Example: whole word (shall), part word a(sh)es, cra(sh); whole word (this), part word (th)ose, pa(th)os, wra(th); whole word (which), part word (wh)ole, no(wh)ere; whole word (out), part word (ou)tside, ab(ou)t, with(ou)t.

Note the difference between these four contractions and the six in the second part of Lesson 4. The latter when used as part-word signs represent all the letters contained in the whole word, while the four signs of this lesson when used as part-word signs only stand for the first two letters of the word. For further explanation, see rule 13b.

PART TWO

There are seven characters which are part-word signs and never represent a whole word. They represent the following combinations of letters: ar, ed, en, er, gh, ing, ow. (See alphabet page, line 8.) The following words illustrate their use: (ar)e, bo(ar)d, simil(ar); (ed)it, m(ed)itation, ne(ed); (en)list, m(en)tal, be(en), (er)ror, m(er)ely, che(er); (gh)ost, li(gh)t, hi(gh); t(ing)e, br(ing); (ow)e, kn(ow)n, bl(ow). Write the following:

EXERCISE V

(Sh-sign)

Shall Mr. Shaw polish shoes or shall he shovel ashes?

(Th-sign)

This path leads north, that one south.

(Wh-sign)

Which vessel whistled as it neared the wharf?

(Ou-sign)

You should not go out today without your umbrella.

The men are lowering the red lights out of the window.

There is more danger from a pretended friend than from an open enemy.

The reference to that note should be written thus, *24c.

(Rules 11 and 12.)

"Did you pay \$3.50 for 'Kenilworth'?" asked William. "I like Chapters X and XVII best of all."

I prefer a tête-à-tête to an argument. (Rule 7.)

Shakespeare [1564—1616] wrote: "We fail! But screw your courage to the sticking-place, and we'll not fail."

COURAGE

Nothing great is lightly won;

Nothing won is lost.

Every good deed nobly done

Will repay the cost.

(Rule 5)

(Sign name, address and Chapter affiliation.)

LESSON SIX

You have now had all the symbols of the system save accented letter signs which are explained in rule 12a and b. The explanations given in the first five lessons and the fourteen rules are intended to cover every point that may arise in transcribing. Before going further review carefully all the Braille characters, letters, punctuation marks and contraction signs. Compare those which resemble each other, such as letters e and i, en-sign and in-sign, letters f and d, h and j; letters m, u, sh-sign, ing-sign; letter n, ed-sign, the-sign, z or as-sign; o, and ow-sign; p, v, th-sign, number-sign; q, er-sign, with-sign, of sign; r, and w; s, wh-sign, ar-sign, gh-sign; t, and ou-sign; y, and and-sign. These characters must be memo-

rized and the difference between them well fixed in the mind. Some may be able to memorize them directly from the printed page. Others will learn them only by much practice in their use.

The fourteen rules must also be carefully reviewed and well understood. Special attention must be given to rules 8 and 9, which relate to the division of words into syllables. The Word List, pages 38 to 41, is suggestive but does not obviate the necessity of frequent reference to a dictionary. In the following lessons there will be no explanation given, only references to rules and previous instructions.

Because contractions save space and facilitate reading, all signs should be used when their use does not violate some rule.

In order not to overlook combinations of letters which should be represented by a single character the transcriber is advised to go over the texts very carefully marking with pencil where contractions should be used. In Exercise VI the first paragraph is so marked.

Special points in this lesson are: capitalization, rule 2; paragraphing, rule 4a; underlined words, rule 6a; order of signs, rule 1a; proper use of contractions in Berengaria, and February, rule 8; "You're willing?", rule 13a. Write the following as directed in "How to Prepare Braille Manuscript," page 5, omitting parenthesis which indicate contractions in first paragraph.

EXERCISE VI

REPORT (OF) A DISAST(ER)

Cra(sh)! black stillness (for) a mom(en)t; (the)n distant confusion (and) voices (of) many (people) w(er)e borne across (the) wat(er). Pass(en)g(er)s on (the) small vessel, Nancy Lee, ru(sh)(ed) to (the) wireless (of)fice, t(en)se (with) (the) (knowledge) (that) (the)se s(ou)nds port(en)d(ed) dang(er). Distress signals came (and) (the)n a name was fla(sh)(ed) "*B(er)(en)garia*."

The Nancy Lee changed her course and sped to lend a hand. The captain acknowledged that he had little hope of giving much assistance and he admitted, moreover, that it would endanger the lives of all on board. "You're willing?" he called loud enough for all those grouped on deck (everyone had assembled there, near the life-boats) to hear. Not one voice objected. For a moment nothing was heard but the rushing of the wind and the swish of the waves against the prow; then as one voice came the answer, "Yes."

On February 26, 1925, the newspapers announced that the following craft had never reached port: Polly B., Arthur Howard, Nancy Lee.

(Sign name, address and Chapter affiliation.)

LESSON SEVEN

Special points in this lesson are: the writing of time according to rule 3g; underlined words, rule 6a; accent mark, rule 7; dash, rule 4b; proper use of contractions in words like experience, Meridian, calisthenics, gather, mother, father, Mary, etc., rules 8 and 9; foreign names without accents, rule 8c; and compound phrases, rule 13b. Write the following.

EXERCISE VII

A BIT OF CAMP EXPERIENCE

Camp Meridian,

July, 1927.

At 7 A. M. reveille; all up (awful!) After calisthenics and a dip in the lake we breakfast, get our tents in order, and gather for morning prayers at 8:45.

Many of the girls are New Yorkers and have been here before. Among the new ones are two little Hawaiian princesses, and they are huskies!

From 9:15 to 11:30 we are busy with horseback riding, nature walks, paddling or rowing, lessons in stenciling, basketry, jewelry, bookbinding, etc. Regular merry-go-round!

Some of the "*old girls*" come back as councilors. It is an honor. I hope to be one next year if—if father doesn't take us to Europe. Mother hints that he may, and Aunt Mary hopes we will visit her in England. Think of seeing Paris, Florence, Geneva and Berlin. Pledge you to secrecy!

How's your fiancé? Cannot picture you engaged.

(Sign name, address and Chapter affiliation.)

LESSON EIGHT

Because of their interest portions of an article by Helen Keller are printed below. Transcribe only the title and paragraphs 1, 4 and 5.

Special points in this lesson are: underlined words, rule 6a and b; proper use of contractions in such words as benevolence, happiness, weary, handicapped, etc., rule 8.

EXERCISE VIII

WE WHO SIT APART

The rehabilitation of the handicapped is a noble benevolence. It cannot fail to enlist the cooperation of the public. The practical aspect

of the work is most encouraging. The endeavor to fit men and women who are halted before the wall of a disability for self-support and happiness must needs appeal to the sympathies and good sense of everyone. This is a long step from unredeeming charity. There is no doubt in my mind that we render the greatest service to the unfortunate when we enable them to feel that they are useful members of society, capable of working for others as well as for themselves. It seems to me, the goal of all philanthropy should be to bring about as nearly as possible equality of opportunity. This is the only constructive way to help—the only effective way of lightening the heavy and the weary weight of all this unintelligible world.

There is nothing under the sun more futile than comparisons. If we could read the minds of those whom we regard as prosperous, fortunate, happy, how often we should find them encumbered, disappointed, enduring life with stoicism, facing black prospects with enforced gaiety!

It is a delusion to think that what I cannot achieve now and here, deaf and blind, I could realize under different conditions. We cannot escape limitation in this sense-world. The power of effecting changes for the better is within ourselves, not in the favorableness of circumstances. We differ one from another, not so much in the severity of our handicap as in the way we meet it. If we succeed in wearing our crown of thorns with lifted head and smiling face, we prove ourselves equal to the difficult task of living. Without doubt, the overcoming of limitations develops the qualities we admire most in man—patience, sympathy, courage and magnanimity. The great and the good of all times and places bear witness to the potency of struggle in forming character. For character is like the fire within the flint—latent until it is struck out of the stone. Observing the flint-stone, who would think it contained the possibility of light? And so it is with the dark experiences of life. When they are met with courage, they give out sparks of spiritual light.

Personally, I find it is a great help to believe that my misfortunes were sent for a purpose, even if the purpose were only to discipline an impatient, wilful nature. To conceive of them as punishments or accidents is intolerable. I can work with heart and mind and soul only when I realize that I shall gain spiritual strength by conquering obstacles. In the light of this belief, almost every situation in life offers opportunity for effort and even happiness. To face disaster with cheerful courage and faith is an achievement in itself, and an enduring triumph. There is the thrill of adventure in the thought that we may be blazing trails through a dark world for those who come after us. With each victory we win we push forward a little the frontier of achievement.

The years have brought me a deepening sense of the universality of human experience. Every living creature is handicapped in one way or another. They live in nooks and crannies of the universe, and do their work in hard places. Whether they are happy or wretched depends a great deal upon their point of view. To many the battle is with blind forces, while others feel that they are marching abreast with an invisible army of progress and accomplishment. One conception is chilling and destructive of energy. The other is stimulating and constructive. I have come to the conclusion that we gain from life opportunity and happiness in proportion to the qualities of mind and heart we put into it.

(Sign name, address and Chapter affiliation.)

LESSON NINE

Special points in this lesson are: writing poetry, rule 5; Roman numerals, rule 3e; writing money, rule 3d and f; a succession of dots, rule 10; underlined words, rule 6a and b. Write the following exercise:

EXERCISE IX

BLIND

The Spring blew trumpets of color;
Her Green sang in my brain—
I heard a blind man groping
“Tap—tap” with his cane;

I pitied him his blindness;
But can I boast, “I see?”
Perhaps there walks a spirit
Close by, who pities me,—

A spirit who hears me tapping
The five-sensed cane of mind
Amid such unguessed glories—
That I am worse than blind.

—Harry Kemp.

THE ATLANTIC'S BOOKSHELF

Vindication, by Stephen McKenna. Boston: Little, Brown & Co., 1924. 8vo. X plus 390 pp. \$2.50. Vindication is a scientifically unim-

passioned study of people who either have not yet socially arrived or have arrived long since and are now slipping from their social foothold . . .

American Artists, by Royal Cortissoz. New York: Charles Scribner's Sons, 1923. 12mo. Illustrated. XIV plus 361 pp. \$3.00. . . . As a masterpiece of luminous interpretation, the chapter on the Freer Museum makes a fit epilogue for the book. . . . Near the end, when Freer's adventures in collecting are mentioned, there is talk of a radiant little bowl—can so lovely a thing be a cheat? Mr. Freer, before buying, begs the immemorial privilege of rapping it with a pencil. The radiant bowl rings false. It is not the gem of rare pottery the dealer pretends; it is merely a bright counterfeit in lacquer, with a false heart of makeweight metal.

Adeline Adams.

(Sign name, address and Chapter affiliation.)

LESSON TEN

Special points in this lesson are: the writing of fractions and mixed numbers, rule 3b and c; the use of contractions in such words as Edith, originated, various, financial, evening, comedies, Barbara, rule 8; the asterisk, rule 11; money, rule 3d and f; French quotations, rules 12a and 1a; single quotes and brackets, lesson 3; compound words and compound phrases, rule 13a and b.

EXERCISE X

168½ Florida Avenue,
Washington, D. C.
July 28, 1927.

My dear Edith:

You will be interested to hear what I have been doing lately. I am learning to write Braille, which, as you probably know, is read by the blind. Braille was originated by a blind Frenchman, Louis Braille, about 1829, and various forms of it have been used in Europe and America ever since. Braille, Grade One and a Half,* which I am studying, is the type officially adopted in this country, and a less highly contracted form than that used in England. When I have had the course of lessons, I plan to transcribe into Braille some interesting books.

I am enclosing a check for the money I owe you (\$4.67), and I am very sorry not to have sent it sooner, but my financial state has been rather low. I'm afraid you must have thought I had forgotten it. Everything is so expensive that I buy nothing I can do without.

This evening at 8:30 I am going out to hear a lecture by Monsieur G r me, un Fran ais. I expect to enjoy myself more than I did last night. I had met Helen the other day, and she said, "Have you seen 'Rose Marie'? It is fascinating!" So we went. The Totem Pole Dance was clever and the Indian Love Call beautiful, yet I really don't like musical comedies. You've had proof of that.

Bought some writing-paper for Margaret with her monogram [M. S. L.]. Is that right? She is an out-and-out failure as a correspondent.

Do write soon. Love to you and yours.

Affectionately,

Barbara.

*There are four grades of Braille. Grade One is in full spelling. Grade One and a Half has about forty abbreviations, and Grade Two (English) has nearly two hundred. Grade Three (English) is a highly contracted form for the use of students.

(Sign name, address and Chapter affiliation.)

The following is a test of the student's mastery of the preceding lessons. It is always to be submitted, for criticism, to the Braille Transcribing Section, Service for the Blind, Library of Congress, Washington, D. C. Those whose lessons have been corrected by a local teacher or leader have not filled out and sent to Washington the blank on page 16. They should send it with this Test.

TEST

A PAGE FROM FANNY'S DIARY

Paris, July 10, 1927.

Fresh clear day. Went to Versailles on the 10:30 A. M. train. Just think what a wonderful time Louis XV and his court must have had in those days of Bourbon splendour! "Did ever the sun shine on such a King before, in such a palace—with his red-heeled shoes 'that lifted him four inches from the ground',—"

However, I prefer Fontainebleau (liveable palace) with its reminders of the great Henry—"La m moire de Henri sera toujours ch re aux Fran ais."

Lunched at a caf  in the *Avenue du Roi* where they asked us 26 fr. each [$\frac{1}{2}$ a liter of wine included], but that is not more than \$1.25 in American money.

Visited St. Cyr with its military school of 1,200 cadets. Profited by listening to the cultivated French of the officer who showed us about. The lessons at home were an out-and-out failure to accustom me to the Niagara-like rapidity of French speech.

Am reading every book I can to improve my knowledge of the language. Rather like one by Romain Rolland recall hearing Prof. Strowski* of the Sorbonne say he is one of the political "school" in the French literary world.

*Now Exchange Professor at Columbia University.

(Sign name, address and Chapter affiliation.)

Revised Rules

These rules conform to those authorized by the Uniform Type Commission (Revised* Braille for Reading and Writing, Grade One and a Half). The additions are for the convenience of transcribers, and to clarify doubtful points.

Rule 1, Use and Order of Signs.

In the use and order of punctuation signs the practice of ordinary print should be followed.

(a) When any or all of the following signs come into conjunction observe the order given here: opening quotation mark, italic sign, letter sign, apostrophe, capital sign. When a closing quote and period come into conjunction follow ink print.

(b) When the *number sign* and *apostrophe* come into conjunction as in '25 (1925) the number sign should precede the apostrophe which stands for omitted figures and could not be mistaken for a figure.

Rule 2, Capitalization.

The *capital sign*, dot 6, is placed immediately before a letter to indicate that such letter is a capital, and before a word to indicate that the first letter of the word is a capital, whether the word is spelled out, begins with a part-word sign, or is represented by a whole-word sign. Never separate a capital sign from its letter.

(a) When words are written in all capitals, large or small, double the capital sign before each word so written. Words of one letter, such as "A," "I," and "O," require but *one capital sign*.

(b) Single letters standing for whole words, and characters representing more than one letter (when written in all capitals) require *two capital signs*.

(c) The parts of a *compound word or phrase* must be capitalized separately.

Rule 3, Numerals.

Numbers are expressed by placing the number sign, dots \cdot , 4, 5, 6 before the first ten letters of the alphabet.

Figure 1 shows a 3x3 grid of dot patterns representing the 'Writer' variable. The patterns are labeled with numbers 1, 23, 405, and Slate. The patterns are as follows:

- Row 1: (1,1) has 4 dots, (1,2) has 6 dots, (1,3) has 6 dots.
- Row 2: (2,1) has 6 dots, (2,2) has 6 dots, (2,3) has 6 dots.
- Row 3: (3,1) has 6 dots, (3,2) has 6 dots, (3,3) has 6 dots.

The labels are: 1 (top-left), 23 (top-middle), 405 (top-right), 405 (bottom-left), 23 (bottom-middle), 1 (bottom-right), and Slate (bottom-right, next to 1).

*“Revised” is no longer a part of the official name.

mark, capital sign, or whatever character begins the paragraph. (See model page of text, page 43.)

(b) Leave no space before or after a hyphen or a dash. The dash may be put at the end or beginning of a line but do not divide the sign.

(c) *All punctuation marks, except the asterisk*, belong to words which they precede or follow and are never separated from them by a space. Leave a space after a comma unless followed by another punctuation mark belonging to the preceding word.

(d) In ending a line of Braille it sometimes appears that a word must be hyphenated and the closing syllable carried over to the next line. The closing syllable may be *ing*, *ed*, or some other which is represented by a single character. Realize that such a closing syllable can be written in the space where it seems natural to put a hyphen. If followed by a mark of punctuation which cannot be put on the same line the last syllable and punctuation may be carried over, or the punctuation mark may be put in the margin if not too extremely close to the edge.

Rule 5, Poetry.

Poetry is written line for line as in ordinary print. Leave a blank line between verses.

(a) When a line of ink print exceeds one line of Braille the part carried over should be indented several spaces. The same applies when alternate lines are shorter. The long line should begin at the margin. Do not paragraph.

Rule 6, Italicizing.

The italic sign, dots 2-6, is placed immediately before a word to indicate that the word is italicized.

(a) *Underlined words* are indicated in Braille by the italic sign. When *names of publications, foreign words, etc.*, are printed in slightly different type, they should be italicized in Braille. This calls the touch reader's attention to any variation in print.

(b) When a paragraph or sentence of *more than three words is italicized* indicate it in Braille by putting a double italic sign before the first word of the italicized portion and a single italic sign before its last word. The parts of a compound word or phrase must be italicized separately.

Rule 7, Accents.

The accent sign, dot 2, is placed before all letters and syllables which in ordinary print have an accent or other marking, as *résumé*, *blesséd*. In *résumé* dot 2 comes immediately before each accented *e*: in *blesséd* before the *ed*-sign.

Writer	résumé		
		résumé	Slate
Writer	blesséd		
		blesséd	Slate

(a) Dot 2 stands for no special accent. It is used to indicate the foreign accent marks customarily printed in *Anglicized words*, like: café, matinée, château, rôle, coördinate, portière, cañon, etc. All such words are found in the English dictionary. Should the text omit accent marks from such Anglicized words, follow text.

(b) Words in *languages other than French* for whose accented letters we have no Braille equivalent, come under this rule.

(c) The accent mark used in Anglicized words does not prevent the proper use of contractions.

Rule 8, Syllabication.

(See Word List, page 38.)

Contractions should not be used where they overlap syllables. All the letters of a contraction must be within a syllable. Example, fa-(the)r, mo(th)-(er). Note that the letters THE occur in both words. In FA-THER the the-sign may be used as the letters all fall into a syllable. In MOTH-ER the the-sign may *not* be used as the letters th are in one syllable and e in another.

(a) The contractions most often wrongly used are en, in, and ar. Examples: ave-nue, happi-ness, li-bra-ry. No contractions may be used in these words.

(b) The ar-sign is seldom used in words ending in *ary*, *arious*, *aried*, *arily*. Exceptions: bleary, dreary, chary, hoary, vinegary, teary, glary, and beggary. In general these words were complete before the y was added. The er-sign is commonly used in words ending in *ery*.

(c) Foreign words and proper names whose syllabication is doubtful may be written in full spelling. When such words have become familiar and are found in the Dictionary they should be contracted.

(d) At the end of a line divide words properly, that is, between syllables, even though such division sacrifices considerable space. *Never divide a word of one syllable* as co-me. How would such a division look in an ink print book?

(e) Our authority on syllabication is Funk & Wagnalls New Standard Dictionary. (See Dictionary, page 4.) Transcribers will know whether the syllable divisions used by them are justified by their dictionaries, even though proof-readers (blind) report according to the Funk & Wagnalls Dictionary recommended by the Uniform Type Commission.

Rule 9.

Where a word may, in accordance with rule 8, be contracted in two ways, experience has shown one contraction and a letter preferable to two contractions. Example: (the)n is preferable to (th)(en), ei(the)r is preferable to ei(th)(er). (See Word List, page 38.)

Rule 10, Succession of Dots.

An ellipsis (succession of dots in ink print) is expressed in Braille by a repetition (three times) of dot 4.

(a) For clearness of reading leave a space before the first dot and after the last dot, except when followed by a mark of punctuation, when there should be no space after the last dot.

(b) A line across the page as in contents page or between divisions of the text is not an ellipsis and may be represented by a succession of either dot 5 or 6, or both.

Rule 11, Foot-notes.

Marginal or foot-notes should be indicated by the asterisk or by the asterisk immediately followed by the number sign, as the case may be. Such references should be preceded and followed by one clear space or cell.

(a) Foot-notes may be inserted immediately after the reference, that is, at the close of the sentence or paragraph. Leave one line space, begin the foot-note with the asterisk and at the close of the foot-note leave a line space before continuing the text.

Rule 12, Letter-sign.

The letter-sign, dots 4-6, is placed before a letter when necessary to distinguish it from a whole-word sign or from a number, as in cases where a lettered division of a numbered paragraph is referred to.

Writer

22b

⠠⠠⠠⠠⠠
⠠⠠⠠⠠⠠
⠠⠠⠠⠠⠠
⠠⠠⠠⠠⠠

22b

Slate

Here the letter-sign should be inserted between the figure and the letter, with no other space.

(a) In writing French words and sentences, signs are used to repre-

sent accented letters. (See alphabet page, last line.) These characters are used in place of letters, and since they have a different meaning in English words, the accented letter value is indicated by placing the letter sign before such words. (French accents enable a reader to understand and pronounce French words.)

(b) Use no contractions in French quotations appearing in an English text, as the French contractions are different. Use no contractions in truly French words. Contractions may be used in French words and proper names in common use, as they appear in the dictionary, where their division into syllables is shown.

Writer	élèves	⠠	⠠	⠠	⠠	⠠	⠠	⠠							
		⠠	⠠	⠠	⠠	⠠	⠠	⠠							
		⠠	⠠	⠠	⠠	⠠	⠠	⠠	élèves					Slate	

(c) The Braille signs for diæresis and diphthongs are shown on the alphabet page. We do not recommend their use except in works of a technical nature. It seems better to spell out the word than to use such signs.

Rule 13.

Embossed books shall be in full spelling with no contractions, or fully contracted, using all the signs of the system. Unless otherwise arranged for *hand-copied books are to be in fully contracted Braille*. There are few calls for books in full spelling.

(a) Letters when standing alone represent whole words. They do not, however, carry their whole-word value when combined with other letters, or when they appear in compound words or phrases. Example: e when alone stands for *every*, but the word everybody cannot be written ebody. W stands for *will* but wing does not stand for willing; t stands for *that*, but t's does not stand for that's; x stands for *it*, but xs and x's do not stand for its and it's; y stands for *you* but yr does not stand for your, nor y're for you're, or y'll, etc. *No letter of the alphabet is ever a part-word sign*. No letter of the alphabet ever has a whole-word value when a part of a single word, compound word or compound phrase. L cannot be used for like in *likely*, *childlike*, *like-minded*, *bell-like*, *like-as-we-lie*.

(b) Contractions having both part-word and whole-word values, as dots 1-2-6 for sh and shall, and dots 1-3-4-6 for ou and out do not have whole-word values in single words, compound words, or phrases. Example: dots 1-3-4-6 do not stand for *out* in words like *about*, *outside*, *without*, *knock-out*, *out-and-out*, but for ou only—t must be added.

Similarly dots 1-4-6 do not stand for *which* in *whichever*, nor dots 1-2-6 for *shall* in *marshall*. When used in any words, single or compound, a sign having both part-word and whole-word values represents the two letter combination only.

(c) *The End* (in all caps) should be placed at the end of a completed manuscript, in the center of the remaining space on the page. *End of Volume* (add the volume number in Roman numerals) should be placed at the end of each completed volume.

(d) The page number should be placed at the *very end of the top line* (see model page of text, page 43) with not less than *three clear spaces between it and the book title*. Do not write "page," nor put a period after the page number.

(e) *Number the pages* of a book consecutively *throughout all volumes*. Do not begin each volume with page 1. Title and contents pages should not be numbered. Number the pages of a preface or foreword in Roman numerals.

Rule 14.

Transcribers must know these rules. Doubtful points can almost invariably be cleared by reference to them. If not, consult the Chapter Chairman of Braille or write to the Braille Transcribing Section, Service for the Blind, Library of Congress, Washington, D. C.

Word List

Showing words often divided wrongly, calling attention to the different divisions of derivatives from the same root, and indicating where contractions may and may not be used.

Authority—Funk & Wagnalls *New Standard Dictionary* (unabridged) and *Desk Standard Dictionary*. (See rule 8e and “A Dictionary,” page 4.)

The Funk & Wagnalls Unabridged Dictionary gives four rules for the Division of Words into Syllables.

a-ban-don	bus-i-ness	def-i-nite
a-bom-i-na-ble	(but)	de-ni(ed)
ab-sti-n(en)ce		des-ti-ny
ac-kn(ow)l-(ed)g(ed)	cab-i-net	de-t(er)-mi-na-tion
a-e-ri-al	Cal-i-(for)-ni-a	d(in)-gy
a-(er)-o-plane	cam-(er)-a	d(in)-(ing)
a(in)'t	(can)	dis-crim-i-nate
(and)	can-dle	dis-t(in)-gui(sh)
An-d(er)-son	can-dy	(do)
An-drew	can-not	dom-i-nate
ap-pa-ra-tus	ca-re(er)	dre(ar)-y
ap-p(ar)-(en)t	ca-ress	dw(in)-dle
(Ar)-ab	cat-a-ract	
A-ra-bi-a	Ca(th)-a-r(in)e	(ed)ge
a-re-a	ca-(the)-dral	e-dict
a-re-na	ce-d(ar)	E-di(th)
(ar)e-n't	c(ed)e	e-di-tion
a-ri(th)-me-tic	cem-e-t(er)-y	(ed)-i-tor
(ar)-i(th)-met-i-cal	ce-re-al	(ed)-u-cate
a-r(ou)nd	chan-de-li(er)	ef-(for)t
(ar)-rive	chap-(er)-on	ei-(the)r
(ar)-te-ri-al	cha-rade	e-lim-i-nate
(ar)-t(er)-y	ch(ar)-i-ty	em-p(er)-or
(ar)-til-l(er)-y	Chi-na	(en)-am-ell(ed)
(Ar)-(th)ur	Cl(ar)a	(en)-gi-ne(er)
(as)	clo(the)s	e-nor-m(ou)s
av-a-rice	c(of)-fee	e-n(ou)gh
av-e-nue	c(of)-f(in)	e-nu-m(er)-ate
	com-e-dies	e-ra
b(and)-age	com-(for)t	e-rad-i-cate
b(and)-ag(ed)	com-man-dant	(er)r
ban-dit	com-m(and)-(ed)	Es-pe-ran-to
b(ar)-b(ar)-i-ty	com-man-de(er)	e-(the)r
b(ar)-ba-r(ou)s	com-m(and)-(er)	eve-n(ing)
ba(the)	con-ge-nial	(every)
ba(the)d	con-ti-n(en)t	eve-ry-body
bat-t(er)-y	con-t(in)-g(en)t	eve-ry-(th)(ing)
be(en)	con-ve-ni(en)t	ex-am-i-na-tion
be-(for)e	c(ou)n-te-nance	ex-am-(in)e
b(en)-e-fit	cre-d(en)ce	ex-pe-ri-(en)ce
be-nea(th)	cr(ed)-it	ex-p(er)-i-m(en)t
be-twe(en)	cr(ed)-i-tor	ex-traor-di-na-ry
bran-di(sh)	crim-i-nal	
brea(the)		f(ar)-(the)r
br(ing)-(ing)	d(ed)-i-cate	fas-ci-nate
bro(th)-(er)	de-duce	fa-(the)r

iea(th)-(er)
 Feb-ru-a-ry
 fe(ed)
 fem-i-n(in)e
 fe-ro-ci(ou)s
 fi(er)ce
 fi-nal
 fi-nance
 fi-nan-cial
 f(in)-an-ci(er)
 f(in)-g(er)
 Flan-d(er)s
 (for)
 (for)ce
 (for)d
 fo-r(en)-sic
 (for)k
 (for)m
 (for)-tune
 (for)-ty
 fo-rum
 free-dom
 fr(ing)e
 (from)
 fur-(the)r

ga-rage
 ga(th)-(er)
 g(en)-(er)-ate
 ge-nial
 gen-i-us*
 ge-ra-ni-um
 (gh)ast-ly
 (gh)ost
 gl(ar)-y
 (go)
 gran-deur
 gre-nade
 gr(en)-a-di(er)

h(and)-i-capp(ed)
 han-dle
 han-dl(ing)
 h(and)-y
 (have)
 haven't
 h(ed)ge
 he-ro
 h(er)-o-(in)e
 h(er)-o-ism
 h(in)-d(er)
 h(ing)e
 ho(ar)-y
 ho(of)

il-lu-mi-nate
 im-ag-i-na-tion
 im-me-di-ate-ly

im-mi-n(en)t
 im-pe-ri-al
 im-p(er)-ti-n(en)t
 (in)
 (in)-com-pa-ra-ble
 (in)-de-f(in)-a-ble
 (in)-fe-ri-or
 (in)-fi-nite
 (in)-f(in)-i-tes-i-mal
 (in)-f(in)-i-ty
 (in)-g(en)-i-(ou)s*
 (in)-ge-nu-i-ty
 (in)-g(en)-u-(ou)s
 (in)-gre-di-(en)t
 ir-rep-a-ra-ble
 (it)

Jan-u-a-ry
 j(ar)-di-ni(er)e
 je(er)
 Je-ru-sa-lem
 j(in)-gle
 ju-ve-nile
 (just)

kan-ga-roo
 k(in)d
 k(in)-d(er)-g(ar)-t(en)
 k(ing)
 kni(gh)t
 (knowledge)

lac-(er)-ate
 l(and)
 l(ar)-ce-ny
 l(ar)ge
 la(the)
 la(th)-(er)
 lea(th)-(er)
 l(ed)

l(ed)g-(er)
 le(er)
 le-ni-(en)t
 li-bra-ry
 li(gh)t-h(ou)se
 (like)
 l(in)-(en)
 l(in)-g(er)
 l(in)-ge-rie
 lit-(er)-a-ry
 loa(the)
 l(ow)
 lu-mi-n(ou)s

ma-ch(in)e
 ma-ch(in)-(er)-y
 ma(in)-ta(in)
 ma(in)-te-nance

ma-la-ri-a
 mal-(for)-ma-tion
 man-da-r(in)
 M(ar)ch
 M(ar)-ga-ret
 Ma-rie
 ma-r(in)e
 m(ar)-i-n(er)
 Ma-ry
 ma-te-ri-al
 me-an-d(er)
 m(ed)-al
 m(ed)-dl(ed)
 me-dic-i-nal
 m(ed)-i-c(in)e
 me-di-o-cre
 M(ed)-i-t(er)-ra-ne-an
 me-ni-al
 mem-o-ran-dum
 m(en)-ace
 me-nag-(er)-ie
 m(en)d
 m(en)-u
 m(er)-ce-na-ry
 M(er)-e-di(th)
 mil-i-ta-ry
 mil-li-n(er)
 m(in)d
 m(in)-gle
 m(in)-(er)
 mi-nor
 m(in)-ute (noun)
 mi-nute (adjective)
 mis-(for)-tune
 mis-(in)-(for)m
 (more)
 more-o-v(er)
 mo(th)-(er)
 mys-te-ri-(ou)s
 mys-t(er)-y

 n(ar)-r(ow)
 Naz-a-re(th)
 ne(ar)
 nec-es-sa-ry
 ne(ed)
 ne(ed)-(ed)
 nee-dle
 nei-(the)r
 nom-i-nate
 nor(th)-(er)n
 (not)
 not-(with)-st(and)-(ing)
 n(ow)
 no-(wh)(er)e

 o(ar)
 o-be-di(en)t

*The "New Standard Dictionary" (unabridged) gives ge-nius and (in)-ge-ni(ou)s, but the publishers state that they will be corrected in the next edition.

ob-lit-(er)-ate
oc-to-ge-na-ri-an
(of)
(of)-fi-c(er)
(of)-t(en)
o-p(en)-(ing)
op-(er)-a
o-p(in)-ion
or-di-na-ry
or-i-g(in)
o-rig-i-nal
o-rig-i-nat-(ed)
o(th)-(er)
(ou)(gh)t
(out)
(ou)t-(er)
o-v(er)
o-v(er)-p(ow)-(er)
(ow)e
O-w(en)
(ow)n

pan-de-mo-ni-um
pan-(the)r
pa-rate
p(ar)-(en)t
pa-r(en)-tal
pa-r(en)-(the)-sis
pa-role
pa-(the)t-ic
pe-cu-ni-a-ry
p(ed)-dl(er)
pe-des-tri-an
pe(er)
pe-nal
pe-n(in)-su-l(ar)
(people)
p(er)-fo-rate
p(er)-(for)m
pe-ri-od
p(er)-i(sh)
p(er)-p(en)-dic-u-l(ar)
p(er)-ti-n(en)t
phe-nom-e-non
pi(er)
pre-ca-ri-(ou)s
pre-ce-d(en)ce
prec-e-d(en)t
pr(ed)-e-cs-sor
pre-lim-i-na-ry
prep-a-ra-tion
pre-p(ar)e
pre-pos-t(er)-(ou)s
pres-(en)t (noun)
pre-s(en)t (verb)
pri-ma-ry
Prof.
pro-fess
pro-fes-sor
pr(of)-it
prom-e-nade
pro(of)

pre-des-ti-na-tion
pr(ed)-i-cate
que(en)
que-ry
(quite)
ra(in)
ran-dom
r(ar)e
ra(sh)
(rather)
re-c(ed)e
r(ed)
re-duce
re-(en)-(for)c(ed)
re-(for)m
ref-or-ma-tion (State of
being reformed)
re-(for)-ma-tion (second
formation in order)

rem-e-dy
rem-i-nis-c(en)ce
ret-i-na
rev-e-nue
r(ing)
Ri-vi-e-ra
ro(of)
r(ou)(gh)
r(ow)

sal-a-ry
sal-u-ta-ry
sanc-tu-a-ry
s(and)
san-dal
s(and)-y
sc(en)-(er)-y
scru-ti-ny
sec-re-ta-ry
se(ed)
se(en)
see(the)
sem-i-na-ry
sep-a-rate
s(er)-e-nade
se-r(en)e
se-ries
se-ri-(ou)s
(shall)
(sh)(ar)e
(sh)(ar)p
(sh)e
(sh)(ed)
(sh)e(er)
(sh)(in)-gle
(sh)(in)-(ing)
s(in)
s(in)-c(er)e
s(ing)
s(ing)-(er)
s(ing)(ed)
s(ing)-(ing)

s(in)-gle
s(in)-gu-l(ar)
slan-d(er)
(so)
so-fa
s(of)t
s(of)-t(en)(ed)
sol-i-ta-ry
soo(th)
soo(the)
s(ou)(th)-(er)n
s(ou)-ve-nir
sp(ar)e
spe(ed)
spr(ing)
squan-d(er)
st(and)
st(and)-(ar)d
st(and)-(ing)
ste(er)
ste(er)-(ing)
ste-nog-ra-ph(er)
st(en)-o-graph-ic
st(ing)
sub-or-di-nate
suc-ce(ed)
su-pe-ri-or
Sw(ed)e
Swe-d(en)
sw(in)-dle
sw(ing)
sym-pa-(the)t-ic

te(ar)-y
tem-po-ra-ry
te-na-ci(ou)s
t(en)(th)
(that)
(the)
(the)-a-t(er)
(the)ir
(the)m
(the)n
(the)re
(the)re-(for)e
(the)se
(this)
(th)(ou)(gh)t
ti-ny
to-ge(th)-(er)
to-w(ar)d
trag-e-dy
trans-(for)m
tr(ou)-s(er)s

ul-te-ri-or
un-d(er)-st(and)-(ing)
u-ni-(for)m
u-nion
(us)
u(sh)-(er)
u-su-al

van-dal	wea-ri(ed)	(with)
va-ri(ed)	wea-ri-ness	(with)-(in)
va-ri-e-ty	wea-ry	(with)-(er)
va-ri-(ou)s	wea(th)-(er)	(with)-(ou)t
va-ry	we(ed)	(with)-st(and)
ve-ne(er)	(wh)ale	
V(en)-ice	(wh)(ar)f	ye(ar)
Ve-ni-tian	(wh)at	(you)
Ve-nus	(wh)eat	y(ou)'ll
ve-ran-da	(wh)ee-dle	y(ou)ng
(very)	(wh)eel	y(ou)'re
vet-(er)-i-na-ry	(which)	y(ou)r
vol-un-ta-ry	(wh)e(th)-(er)	y(ou)(th)
	(will)	y(ou)'ve
wan-d(er)	will-(ing)	
wa-ry	w(ing)	ze-ni(th)
	w(ing)(ed)	ze-ro

TITLE PAGE*

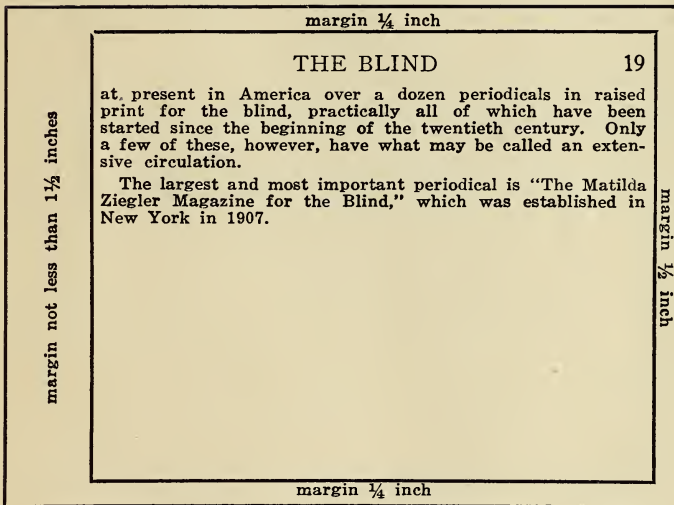
margin not less than 1½ inches	margin ¼ inch	ON TIPTOE A ROMANCE OF THE REDWOODS BY STEWART EDWARD WHITE IN SEVEN VOLUMES VOL. V TRANSCRIBED AND PRESENTED BY DOROTHY WILSON REED SAN FRANCISCO CHAPTER AMERICAN RED CROSS SAN FRANCISCO, CALIF. 1925	margin ½ inch
	margin ¼ inch		

CONTENTS PAGE

margin not less than 1½ inches	margin ¼ inch	A HEART OF GOLD CONTENTS.....VOLUME IV	margin ½ inch
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		IX. BACK TO THE OLD CHILD- HOOD HOME.....	299
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	margin ¼ inch		

*In Braille copy of "Title Page" leave space between lines whenever possible.

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The Read-Taylor Press
Baltimore

